

WAKE UP, GRACIE

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
Indiana University
May 2019

Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Master of Music

Aaron Travers, Director of Thesis

April 27, 2019

WAKE UP, GRACIE

Concerto for Violin and Sinfonietta



Miggy Torres

Instrumentation

Solo Violin

Flute (Piccolo, Alto Flute, Bass Flute)

Oboe

Clarinet in B^b

Bass Clarinet in B^b

Contrabassoon

Horn in F (+ Contrabassoon reed and Bass Trombone Harmon mute)

Trumpet in C

Trombone

Percussion 1

Suspended Cymbal

Crotales

Sizzle Cymbal

Whip*

Splash Cymbal*

Glockenspiel

Large Rainstick

Sandpaper Blocks*

Bass Drum*

Mark Tree*

Snare Drum*

Brake Drum*

5 Temple Blocks*

Triangle

Aluminum foil

Bow*

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Percussion 2

Bass Drum*

Tam-tam

5 Temple Blocks*

Mark Tree*

Kick Drum

Splash Cymbal*

Whip*

Sandpaper Blocks*

Snare Drum*

Brake Drum*

Bongos

Ribbon Crasher

Medium Wood Block

Wine Bottle

Bow*

* Denotes shared instruments





Performance Notes

The score is transposed.


All staccati should be performed as short as possible.

Glissandi should last the full duration of the note to which they're attached.

Extended techniques and nonstandard noteheads are explained the first time they occur in the score.

Mute symbols:		Wah-wah mute		Cup Mute
		Straight mute		No mute

Dotted lines in the brass indicate a gradual change from covered to uncovered (with wah-wah mute) or stopped horn to open horn.

 Above a notehead indicates half-stopped (horn) or half covered (wah-wah).

Composer's Note

Wake Up, Gracie for Violin and Sinfonietta is the musical portion of a larger forthcoming multimedia work that fuses music, film, and theatre. *Wake, Up Gracie* features two realities, each with its own “Gracie.” The reality in the forthcoming film features a young woman coming to terms with an injury, dreaming of herself playing a violin concerto. The onstage reality features a young woman playing a virtuosic violin concerto, dreaming of self-actualization. Each dream dreams dreams of the other dream dreaming dreams of the first: in the words of Baroque playwright Pedro Calderón de la Barca—*y los sueños, sueños son*.

The audience experiences the narrative of *Wake Up, Gracie* from the point of view of the virtuoso violinist. That is to say, the audience exists in the dream of the Gracie on film. Brief windows into film-Gracie’s world are seen as stage-Gracie builds musical portals to the other world.

As the piece progresses, these realities—as well as the dual identities of the protagonist—begin to intersect: strands from one reality perforate the other, fracturing both; sounds from one become audible in the other via sonic wormholes that materialize, degrade, shatter, and evanesce. In a convergence of identity, the two worlds finally merge, leaving only one Gracie at the confluence of the two Gracie’s dreams.

In the full production, this violent convergence is emphasized by glitched out video in the film world, glitched out music on stage, and the lights in the theatre briefly going out—fully immersing the audience in both realities.

Cheers.

—MT

For Gracie Carney
Premiered April 25th, 2019 in Auer Hall, Bloomington, IN; Andrew Downs, Conductor

For Gracie Carney

WAKE UP, GRACIE

MIGGY TORRES

$\text{♩} = 60$, dreaming, with your head in the clouds

Piccolo (Flute)

Clarinet in Bb

Bass Clarinet in Bb

Contrabassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2

Harp

Piano

$\text{♩} = 60$, dreaming, with your head in the clouds

Solo, dig in, like grinding cartilage (ord.) → m.s.p. → s.t. → m.s.p. ord.

roll bow onto E string gradually ord. → s.p. → m.s.p. → ord.

f grinding *pp fpp* *f* *fp fragile* *fp* *p* *f* *p* *f* *p*

Violin Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

noisy

clear increase vibrato with dynamic ord. → m.s.p. ord. → m.s.p. ord. → m.s.p. ord. →

fp *fp* *f* *p sub.* *pp delicato* *fp* *fp* *fp* *f*

Vln. S.

♩ = ♩ With a sudden intensity
(♩ = 120)

16 → m.s.p. noisy! ord., vib norm. clear
grinding! *p sub.* *f* *p sub.* *fp* *fp* *fp* *f molto espressivo!*

21 *fp* *fp* *f* *p* *f* *p subito!*

27 *p sub.* *f*

31 lots of bow let ring II ord. → m.s.p. ord. → m.s.p. ord.
fp *fp* *f*

36 II I 5 *fp* *f* *p sub* *f* 5

41 ord. → m.s.p. → ord.
IV III (harm. trill on III only)
II *f* *p sub.* *fp* *f*

45 noisy clear
5 3 (ord.) → m.s.p.
p sub. *f* *p* *f*

49 ord. III III II VI 4 + 4 + 5 I II III m.s.p. → ord. m.s.p. → ord.
fp *fp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

53 4 + 3 + 4 + 5 4 + 4 + 4 + 5

$(\text{♩} = \text{♩})$ As if in slow motion ($\text{♩} = 90$)

55 $\text{♩} = \text{♩} = 120$ like an echo

$\text{♩} = 108$, Chaotic, granulated forcefield

Picc. *f p ppp fpp*

Ob. *f p ppp fpp*

Cl. *p f p ppp*

B. Cl. *p f p ppp*

Cbsn. *gliss with tuning slide p fpp (scurrying) fpp*

Hn. *f p ppp*

Tpt. *W like an echo p f p ppp*

Tbn. *Prepare wah wah mute p ppp*

Perc. 1 *Suspended Cymbal ppp*

Perc. 2 *Bass Drum L.V. mf subtle but present ff*

Hp. *E F G A B C D p*

Pno. *all staccati played the same duration ff very dry p (balance with harp)*

Vln. S. *f sempre! noisy, crunchy! clear ff*

Vln. I *f p hushed but intense **

Vln. II *f p hushed but intense **

Vla. *f p hushed but intense **

Vc. *f p hushed but intense **

Cb. *IV gliss f*

* Play random pitches within indicated range. Every 1-12 notes, sprinkle in a rest or two. Rests may last 1-3 sextuplet 16ths in duration. Motion between pitches should be mainly stepwise, but leaps may be used sometimes. The result should be almost schizophrenic (chromatic mauling that doesn't follow a set pattern). Where specific pitches, rhythms, and rests are notated, play as written.

57

Picc. *mf* *pp* *mf*

Ob. *mf* *pp* *mf*

Cl. *sfppp* *sfppp* *sfppp*

B. Cl. *sfppp* *sfppp* *sfppp*

Cbsn. *pp* *f* *pp*

Hn. (W) *sf* *p* *sf* *p* *sf* *p*

Tpt. (W) *sf* *p* *sf* *p*

Tbn. *pp* *n*

Perc. 1 *Crotales* *mf*

Perc. 2

Hp. *ff* *p*

Pno. *ff* *p*

Vln. S.

Vln. I. *poco sul pont.* *m.s.p*

Vln. II. *poco sul pont.* *m.s.p*

Vla. *poco sul pont.* *m.s.p*

Vc. *poco sul pont.* *m.s.p*

Cb. *p* *f sub.* *p*

60

Picc. *ppp* *ppp* *mf* *ppp*

Ob. *ppp* *ppp* *mf*

Cl. *sfppp* *sfppp* *sfppp* *sfppp*

B. Cl. *sfppp* *sfppp* *sfppp* *sfppp*

Cbsn. *f* *pp*

Hn. (W) *sf p* *sf p* *sf p*

Tpt. (W) *sf p* *sf p* *sf p*

Tbn. *pp* *f*

(8)

Hp. *sf p* *sf p*

Pno. *sf p*

60 Immediately before entrance, turn back toward center and focus attention once again on playing.

Vln. S. *molto vib.* *fpp* *f* *pp* *f* *fpp*

Vln. I *f* *p sub.* *6*

Vln. II *f* *p sub.* *6*

Vla. *f* *p sub.* *6*

Vc. *f* *p sub.* *6*

Cb. *f* *p sub.* *6* *f sub.* *p*

[illegible]

[illegible]

75

Picc. *mf* *p* *mf* *pp* *mf* *pp* *f* *pp*

Ob. *f* *pp* *f* *pp* *f* *pp*

Cl. *f* *p* *f* *ppp* *f* *pp*

B. Cl. *f* *ppp* *f* *pp*

Cbsn. *f* *f* *f* *pp*

Hn. (W) *sf* *p* *sf* *p* *sf* *p*

Tpt. (W) *sf* *p* *sf* *p* *sf* *p*

Tbn. (W) *mp* *pp* *pp* *mf* *pp*

(8)

Hp. *sf* *p* *sf* *p* *sf* *p*

Pno.

Vln. S. *p* *f* *fp* *fp* *fp* *fp* *as though pulling ensemble with each crescendo*

Vln. I *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vln. II *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vla. *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vc. *f* *p sub.* *f* *p sub.* *f* *p sub.*

Cb. *f sub.* *p* *f sub.* *p* *f sub.* *p*

78

Picc. *f p f p f p f p*

Ob. *f p f p f p f p*

Cl. *pp f pp f pp f pp f pp*

B. Cl. *pp f pp f pp f pp f pp*

Cbsn. *f p f p f p f p f sempre*

Hn. (W) *sf p sf p sf p sf p*

Tpt. (W) *sf p sf p sf p sf p*

Tbn. (W) *mf pp f pp f pp f pp f pp*

(8)

Hp. *sf*

Pno. *sf p f*

Vln. S. *fp fp fp fp fp fp*

Vln. I *f p sub. f p f p f p f p*

Vln. II *f p sub. f p f p f p f p*

Vla. *f p sub. f p f p f p f p*

Vc. *f p sub. f p f p f p f p*

Cb. *sf p sf p f sub. p f sub. p f sempre*

80 To Fl. 2 + 2 + 3 Flute 83

Picc. *f* 3 bright, beating multiphonic can include E_b but doesn't have to

Ob. *f* 3 *f* sempre fluz.

Cl. 3 *sfp* *f*

B. Cl. fluz. *sfp* *f*

Cbsn. 3 fluz. *sfp* *f*

Hn. (W) *f* 3 open/close every 16th or as fast as possible *sfp* *f* 3

Tpt. (W) *f* 3 open/close every 16th or as fast as possible *sfp* *f*

Tbn. (W) *f* 3 *sfp* *f* ①

Perc. 1 Suspended Cymbal *ppp* choke! Sizzle Cymbal l.v. *ff* Bass Drum l.v. *f*

Perc. 2

Hp. (8) *sfp* *f* loco *p*

Pno. 3 *pp* *f* *ff* *p*

Vln. S. 3 (clear) *f* noisy *f* clear *f* *gliss.* *f* *p* *f* *5* *clear*

Vln. I *f* 6 *sfp* *f* mute strings! *f* *m.s.p. sub* *f* 6 *p sub 6*

Vln. II *f* 6 *sfp* *f* mute strings! *f* *m.s.p. sub* *f* 6 *p sub 6*

Vla. *f* 6 *sfp* *f* mute strings! *f* *m.s.p. sub* *f* 6 *p sub 6*

Vc. *f* 6 *sfp* *f* mute strings! *f* *m.s.p. sub* *f* 6 *p sub 6*

Cb. *f* 6 *sfp* *f* mute strings! *f* *p*

84

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn.

Hp.

Pno.

Vln. S.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

pp *ppp* *p* *mf* *ppp* *mf* *ppp* *p* *mf* *ppp* *mf* *ppp* *p*

ord. *5* *mf* *f* *f sempre*

to harm. *I* *II* *strong accents*

6 *pp*

mp

[illegible]

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110

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.
(W)

Tpt.
(W)

Tbn.
(W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sub

pp

p *f* *fp* *f* *pp*

(ord.) m.s.p. ord.

p sub

6

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129 **130** **2 + 3** **Granular again** **133**

Fl. *lip gliss.* *gliss.* *fingered gliss.* *gliss.* *stop as if cut off by Vln. Solo* *fltz.* *tongue ram* *ppp < f* *mp* *fp*

Ob. *slap tongue* *f* *p* *5* *3* *p ancora* *3* *slap tongue* *5* *pp*

Cl. *gliss.* *gliss.* *stop as if cut off by Vln. Solo* *ppp* *fltz.* *ppp* *f* *ff stanky* *pp* *f* *p* *5*

B. Cl. *ppp* *fltz.* *ppp* *f* *ff stanky* *pp* *f* *p* *5*

Cbsn. *mf* *f* *stop as if cut off by Vln. Solo* *p* *3* *pp* *f* *p* *5*

Hn. *mf* *warm* *stop as if cut off by Vln. Solo* *p* *mf* *p* *3*

Tpt. (W) *f. mf* *stop as if cut off by Vln. Solo* *sfz* *6* *ppp* *ppp* *f* *3*

Tbn. (W) *f. mf* *3* *3* *3* *3* *stop as if cut off by Vln. Solo* *mf* *5* *mp*

Perc. 1 *choke!* *f* *noisy* *Ban Drum* *ff* *Sizzle Cymbal* *l.v.* *Whip*

Perc. 2 *mf* *f*

Hp. *loco* *b.b.* *r.h.* *bishig., random note order* *F > G > A > B* *l.h.* *mp*

Pno. *ff* *loco* *5* *mf* *5* *ff*

Vln. S. **130** *ff molto espressivo* *gliss.* *gliss.* *stop as if cut off by Vln. Solo* **133** *Granular again* *m.s.p.* *pp scurrying, frothy* *m.s.p.* *f*

Vln. I. *ff* *gliss.* *f* *ff* *stop as if cut off by Vln. Solo* *pp scurrying, frothy* *m.s.p.* *f*

Vln. II. *ff* *gliss.* *f* *ff* *stop as if cut off by Vln. Solo* *pp scurrying, frothy* *m.s.p.* *f*

Vla. *ff* *gliss.* *f* *ff* *stop as if cut off by Vln. Solo* *pp scurrying, frothy* *m.s.p.* *f*

Vc. *ff* *gliss.* *f* *ff* *stop as if cut off by Vln. Solo* *pp scurrying, frothy* *m.s.p.* *f*

Cb. *ff* *gliss.* *f* *ff* *stop as if cut off by Vln. Solo* *p* *pizz. (still sounds an octave lower)* *gliss.* *mf* *pp* *f*

135

Fl. *pp* *mf* *f* *ppp* *mp* *f* *pp*

Ob. *pp* *mp* *f* *p* *pp*

Cl. *ppp* *f* *p* *pp* *5* *f*

B. Cl. *f* *ppp* *f* *p* *5* *ff stanky* *ppp*

Cbsn. *pp* *p* *pp* *mp* *p* *f stanky* *p*

Hn. *mf* *p* *f* *p*

Tpt. (W) *sfz* *ppp* *p* *sfz* *5* *mp* *sfz* *6* *ppp*

Tbn. (W) *p* *mp* *3* *f* *sfz*

Hp. *Play distant lower staff notes quickly then return to hisbig. chords. Use either hand, but change it up sporadically.* *sfz*

Pno. *scrape low string inside piano with coin or plectrum* *pp* *ff* *pp* *poco* *p* *loco* *mp*

Vln. S. *fp*

Vln. I *pp* *6* *f* *fp* *6*

Vln. II *pp* *6* *f* *fp* *6*

Vla. *pp* *6* *f* *fp* *6*

Vc. *pp* *6* *f* *fp* *6*

Cb. *mf* *mute strings!* *p* *mf* *p* *f*

138

Fl. *p* 5 *f* *tr.* 3 *fltz.* *pp* *mp* *f* *mp*

Ob. *mp* 3 *mph.* *p* *5* *mp* *5* *f* *fltz.* *pp* *mp* *f*

Cl. *5* *p* *f* *p* *pp*

B. Cl. *f stanky* *fltz.* *ppp* *f* *p* *pp*

Cbsn. *fltz.* *pp* *mp* *f* *p* *pp* *mp* *f* *p*

Hn. *fltz. +* *fp* *pp* *p* *fltz.* *mp* *p* *sfp* *ppp*

Tpt. (W) *gliss.* *fp* *sfp* *ppp* *f* *sfp* 6 *ppp*

Tbn. (W) *ppp* *fp* *mf* *sfp* *ppp* *mp* 5

Hp. *loco* *mf* *ff*

Pno. *f* *tr.* *mf* 5 *f* *loco* *fp*

Vln. S. *mf* *f* *but light* *p*

Vln. I 6 6 6 6 *f* *fpp* 6 6

Vln. II 6 6 6 6 *f* *fpp* 6 6

Vla. 6 6 6 6 *f* *fpp* 6 6

Vc. 6 6 6 6 *f* *fpp* 6 6

Cb. *quickly strum* *pp* *mf* *IV* *mf* *f*

144

Fl. *flz.* *gliss.* *f* *p*

Ob. *pp* *f*

Cl. *pp* *mf* *pp* *mf* *p* *flz.* *pp*

B. Cl. *mp* *f* *pp* *ppp* *f*

Cbsn. *pp* *p* *f* *f* *pp* *mf*

Hn. *mp* *mf* *p* *f* *fpp* *p*

Tpt. (W) *sfp* *ppp* *sfp* *f* *p* *sfp* *ppp*

Tbn. (W) *p* *pp* *mp* *f* *mp*

Hp. *ppp*

Pno. *mp* *f* *pp* *loco* *mf* *mp* *8va*

Vln. S. *ord.* *f*

Vln. I *(m.s.p.)*

Vln. II *(m.s.p.)* *ord. Play on II or III* *(ancora pp)* *Continue playing random pitches in given range/rhythm. Use harmonic pressure; only certain pitches will speak.*

Vla. *(m.s.p.)* *ord. Play on II or III* *(ancora pp)* *Continue playing random pitches in given range/rhythm. Use harmonic pressure; only certain pitches will speak.*

Vc. *ord. Play on III or IV* *(ancora pp)* *Continue playing random pitches in given range/rhythm. Use harmonic pressure; only certain pitches will speak.*

Cb. *IV let harmonics ring* *III* *IV* *f poss.*

151

Fl. *mp* *ppp* *fp* *ppp*

Ob. *mf* *ppp* *p scmplice* *ppp*

Cl. *p* *ppp* *p* *ppp* (timbre trill)

B. Cl. *p* *mf* *f* *p*

Cbsn.

Hn. *p* *ppp* *p* *ppp* flz.

Tpt. (W) *ppp* *p* *fp* *ppp* *p*

Tbn. (W) *ppp* *p* *ppp* *mf* *p < mp > p* *ppp*

Hp.

Pno. 4th p 2nd p

Vln. S.

Vln. I *mf* *pp* *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp* *mf*

Cb. *f* *ppp* *f* *ppp*

strum from behind left hand for greater clarity

rh IV lh. III

154

Fl. *f* *fp* *ppp* *f* *fp*

Ob. *mf* *ppp* *fp* *ppp* *mf* *ppp*

Cl. *p* *sfpp* *f*

B. Cl. *ppp* *p* *f* *ppp*

Cbsn.

Hn. *mp* *ppp* *p* *mf* *ppp*

Tpt. (W) *sfpp* *ppp* *mf* *sfpp* *ppp*

Tbn. (W) *p* *ppp* *p* *ppp* *p* *ppp*

Hp. *F# G#*

Pno. *mf* *5th p* *f* *9th p*

Vln. S.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *pp* *mf* *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Cb. *f* *ppp*

strum from behind left hand

r.h. IV
l.h. III

157

Fl. *ppp* *fp* *ppp* *fp* *ppp*

Ob. *ppp* *mf* *ppp* *p*

Cl. *fp* *pp* *mf*

B. Cl. *f* *ppp* *f*

Cbsn. *f* *ppp* *f*

Hn. *p* *mf*

Tpt. (W) *pp* *fp* *ppp* *f* *p*

Tbn. (W) *gliss.* *mp* *ppp* *ppp*

Hp. *3*

Pno. *9th p*
(Struck note 8vb, RH sounds as written) *8^{va}...*

Vln. S. *II (ord.)* *m.s.p.* *gliss.* *ff* *urgently*

Vln. I *I/II* *mf* *pp* *f*

Vln. II *I* *mf* *pp* *f*

Vla. *I* *mf* *pp* *f*

Vc. *III* *mf* *pp* *mf* *pp*

Cb. *f* *ppp* *f* *strum from behind left hand*

159

159

164

2 + 3

2 + 2 + 3

168

sextuplets or as fast as possible

ff subito

ff subito

ff subito

ppp

f

ff

sextuplets or as fast as possible

ff

gliss.

ppp

f

ff

pp

p suddenly delicate

f

168

pp

ord.

gliss.

m.s.p.

mf

f

pp

ord.

gliss.

m.s.p.

mf

f

pp

ord.

gliss.

m.s.p.

mf

f

pp

ord.

gliss.

m.s.p.

mf

f

arco III

p

f

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt. (W)

Tbn. (W)

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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190

Fl. *ppp* *mp* *ppp* *mp* *ppp* *mf* *ppp* *mf*

Ob. *pp poss.* *mp* *pp* *mf* *p*

Cl. *ppp* *mp* *ppp* *mf* *ppp* *mp* *ppp*

B. Cl. *mp* *ppp* *mp* *pp* *mp* *ppp* *mf*

Cbsn. *p* *6* *3* *pp*

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S. *fp* *ff* *mp*

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ord.* *ppp* *fp* *ord.* *m.s.p., ord. sub.*

Vc. *ord.* *fp* *ord.* *m.s.p., ord. sub.*

Cb. *ord.* *fp* *ord.* *m.s.p., ord. sub.*

[illegible]

199 To A. Fl. 2 + 2 + 3 Alto Flute

Fl. *mp* *ppp* *f* *p* *ppp* quasi ricochet

Ob.

Cl. *f* *p* *ppp* quasi ricochet 5 5

B. Cl. *f* *p* *ppp* quasi ricochet

Cbsn. *p* 3 *ppp*

Hn. *p* 3 *p warm*

Tpt. (W)

Tbn. *p* 3 *ppp* *gliss*

Perc. 1

Perc. 2

Hp. *mf* E^b F^b G^b A^b
B^b C^b D^b C^b non arp.

Pno. *p dolcissimo* 8^{va} 7 *mf* *p* *ppp* *loco* 3 3

Vln. S. *p dolcissimo* IV III II I *ppp* *f* *p* *ric.*

Vln. I *mf* *pp* *gliss* *mf* sudden drop slow gliss back up 3

Vln. II *mf* *pp* *gliss* *mf* sudden drop slow gliss back up 3

Vla. *mf* *pp* *gliss* *mf* sudden drop slow gliss back up 3

Vc. *mf* *pp* *gliss* *mf* sudden drop slow gliss back up 3

Cb. *mf* *ppp* *mf* *ppp*

204

A. Fl. *fluz.* *ppp* *p* *f*

Ob. *pp* *p* *f*

Cl. *ppp* *fp* *f*

B. Cl. *ppp* *mp* *f*

Cbsn.

Hn. *ppp* *f*

Tpt. (W) *ppp* *f*

Tbn.

Perc. 1

Perc. 2

Hp. *Ck*

Pno.

Vln. S. *II* *ppp* *f* *(with cl.)* *mf* *ord.* *m.s.p.* *ord.* *ppp* *p* *ppp*

Vln. I *mp* *p* *ppp*

Vln. II *mp* *p* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *p* *ppp*

Cb.

209 blow into flute
fltr.

A. Fl. *f poss.* *n* *pp molto espr.* solo

Ob. *p sub.* *ppp*

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn. *p* *pp* *gliss.* *p*

Perc. 1

Perc. 2

Hp. *non arp.* *f*

Pno. *f* *p sub* 4th p 7th p strong accents

209

Vln. S.

Vln. I. *fp* *mp* *p sub.* *mp* *gliss.*

Vln. II. *fp* *mp* *p sub.* *mp* *gliss.*

Vla. *fp* *mp* *p sub.* *mp* *gliss.*

Vc. *fp* *mp* *p sub.* *mp* *gliss.*

Cb.

page 46

217 4 + 5 **220**

A. Fl. *quasi ricochet*
f p ppp

Ob. *quasi ricochet*
f p ppp

Cl. *quasi ricochet*
f p ppp

B. Cl. *fp*

Cbsn. *pp dolcissimo*

Hn. (S)

Tpt. *quasi ricochet*
mf p ppp

Tbn. (C) *pp dolcissimo*

Perc. 1 *Glockenspiel*
f sempre l.v., bright and clear

Perc. 2

Hp. *f p*

Pno. *BOTH staves 8va*
f ppp

220

Vln. S.

Vln. I. *pp fpp*

Vln. II. *pp fpp*

Vla. *pp fpp*

Vc. *pp fpp*

Cb. *pp dolcissimo*

222 2 + 2 + 3

A. Fl. *f* $\overset{7}{\text{—}}$ *ppp* *f* — *ppp*

Ob. *f* $\overset{9}{\text{—}}$ *ppp* *f* $\overset{10}{\text{—}}$ *ppp*

Cl. *f* — *ppp* *f* $\overset{9}{\text{—}}$ *ppp*

B. Cl. *f* — *ppp* *f* $\overset{9}{\text{—}}$ *ppp*

Cbsn. *f* — *ppp* *f* $\overset{9}{\text{—}}$ *ppp*

Hn. (S) *f* — *ppp* *f* $\overset{9}{\text{—}}$ *ppp*

Tpt. (W) *f* $\overset{10}{\text{—}}$ *ppp* *f* $\overset{7}{\text{—}}$ *ppp*

Tbn. (C) *f* $\overset{10}{\text{—}}$ *ppp* *f* $\overset{7}{\text{—}}$ *ppp*

Perc. 1 *f* — *ppp* *f* — *ppp*

Perc. 2 *f* — *ppp* *f* — *ppp*

Hp. *f* — *ppp* *f* — *ppp*

Pno. *f* — *ppp* *f* $\overset{10}{\text{—}}$ *ppp* *f* $\overset{5}{\text{—}}$ *ppp*

* *Red.* * *Red.*

Vln. S. *fpp* *fpp*

Vln. I *fpp* *fpp*

Vln. II *fpp* *fpp*

Vla. *fpp* *fpp*

Vc. *fpp* *fpp*

Cb. *fpp* *fpp*

224

A. Fl. *f p* 6 3 *ppp* To Picc. 2 + 2 + 3

Ob. *f p* 7 5 3 *ppp*

Cl. *f p* 10 3 *ppp*

B. Cl. *p* *ppp*

Cbsn. *p* *ppp*

Hn. (S) *p* *ppp*

Tpt. (W) *f p* 5 5 *ppp* *p* *ppp*

Tbn. (C) *p* *ppp*

Perc. 1. Crotales i.v. *f*

Perc. 2.

Hp.

Pno. *f* *ppp*

* ΩΩΩ *

224

Vln. S.

Vln. I. *f* *p* *ppp* *mp espressivo*

Vln. II. *f* *p* *ppp* *mp espressivo*

Vla. *f* *p* *ppp* *mp*

Vc. *f* *p* *ppp* *mp*

Cb. *p* *ppp*

IV

ricochet, continue bowing normally after bow has stopped bouncing

ricochet, continue bowing normally after bow has stopped bouncing

ricochet, continue bowing normally after bow has stopped bouncing

ricochet, continue bowing normally after bow has stopped bouncing

loco lh. 3 (j)

229 **230** 2 + 3 Piccolo *gliss.* 4 + 5 **235** Glitched out, ♩ = 120 2 + 3

A. Fl. *ppp* *p* *mf* *f*

Ob. *ppp* *p* *mf* *f*

Cl. *ppp* *p* *mf* *f*

B. Cl.

Cbsn.

Hn. *ff* stanky!

Tpt. *ppp* *p* *mp* *f*

Tbn. (C) *p* *f*

Perc. 1.

Perc. 2.

Hp.

Pno.

Vln. S. **230** *p* *mf* molto espr. *f* intruding *ff* stop as though interrupted

Vln. I *mf* *f* m.s.p. *gliss.* *ff*

Vln. II *mf* *f* m.s.p. *gliss.* *ff*

Vla. *f* m.s.p. *gliss.* *ff*

Vc. *f* m.s.p. *gliss.* *ff*

Cb.

W Bass Trombone wab-wab mute. Remove mouthpiece and insert Contrabassoon reed. Depress valves 1, 2, and 3.

⊙ VII *gliss.*

243

247

Picc. *pp sub* same multiphonic or similar one that can be produced quietly

Ob. *p*

Cl. *p sub.*

B. Cl. *p sub.*

Cbsn. *p sub.*

Hn. (W) *pp* fltz.

Tpt. *pp*

Tbn. *pp*

Perc. 1

Perc. 2

Hp.

Pno. *pp sub.*

247

(clear) (ord.) → noisy (ord.) → m.s.p. clear molto vib. (m.s.p.) vib. norm. ord.

243

Vln. S. *pizz.* *arco* *ff* *f* *ff* *f* *mf dolce* *p*

Vln. I *ord.* *p sub.* *ppp* *p match picc.*

Vln. II *ord.* *p sub.*

Vla. *p subito (slow bow)*

Vc. *p subito (slow bow)*

Cb. *p sub.*

249

248 4 + 4 + 4 + 5

sporadically fluctuate pitch +/- 1 semitone

Picc. *mf* *ppp*

Ob. *f* *ppp*

Cl. *f* *pp*

B. Cl. *pp*

Cbsn. *pp*

Hn. *pp* *p*

Tpt. *pp* *p*

Tbn. *pp* *p*

Perc. 1

Perc. 2

Hp.

Pno. *f* *pp*

249

(clear) m.s.p. noisy

clear (m.s.p.) slowing gradually

ord.

gliss.

f *ff* *f* *mf dolce* *mp*

as if trying to calm the ensemble

gliss. trill, (i.e. extreme vibrato)

ord. m.s.p. ord. m.s.p. ord.

Vln. S. *f* *ff* *f* *mf dolce* *mp*

Vln. I *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p* *mp* *p*

Cb. *f* *p*

255

$\text{♩} = \text{♩} (\text{♩} = 90)$

4 + 4 + 4 + 3

3 + 3

3 + 3 + 3

258

$\text{♩} = \text{♩} = 120$

2 + 2 + 2 + 3

sporadically fluctuate pitch +/- 1 semitone

254

Picc. $\text{♩} = \text{♩} (\text{♩} = 90)$

Ob. $\text{♩} = \text{♩}$

Cl. $\text{♩} = \text{♩}$

B. Cl. $\text{♩} = \text{♩}$

Cbsn. $\text{♩} = \text{♩}$

Hn. $\text{♩} = \text{♩}$

Tpt. $\text{♩} = \text{♩}$

Tbn. $\text{♩} = \text{♩}$

Perc. 1 [Snare drum]

Perc. 2 [B.D.]

Hp. $\text{♩} = \text{♩}$

Pno. $\text{♩} = \text{♩}$

255

$\text{♩} = \text{♩} (\text{♩} = 90)$

$\text{♩} = \text{♩}$

258

$\text{♩} = \text{♩} = 120$

on all grace notes dig in chunky, growling, m.s.p. otherwise ord.

Vln. S. $\text{♩} = \text{♩}$

Vln. I $\text{♩} = \text{♩}$

Vln. II $\text{♩} = \text{♩}$

Vla. $\text{♩} = \text{♩}$

Vc. $\text{♩} = \text{♩}$

Cb. $\text{♩} = \text{♩}$

260

Picc. $\text{♩} = \text{♩} (\text{♩} = 90)$ $\text{♩} = \text{♩} (\text{♩} = 67.5)$ $\text{♩} = \text{♩} (\text{♩} = 101.25)$
f but light

Ob. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Hn. *f* brassy

Tpt. *mp* *f* brassy

Tbn. *f* brassy

Perc. 1

Perc. 2 [Brake Drum]
mf very metallic sound, like hammering on an anvil.

Hp. *fff* create buzz then immediately damp

Pno. *fff*

Vln. S. *ff* (always start arp before the beat) $\text{♩} = \text{♩} (\text{♩} = 90)$ $\text{♩} = \text{♩} (\text{♩} = 67.5)$ $\text{♩} = \text{♩} (\text{♩} = 101.25)$

Vln. I [Bow wrappings of strings behind bridge, overpressure]
f stanky

Vln. II [Bow wrappings of strings behind bridge, overpressure]
f stanky

Vla. *f* stanky

Vc. *f* stanky pizz.

Cb. *ff*

(♩ = 50.625)

265

269 ♩ = 60, Extremely fragile

[To Bass Fl.]

Picc. *ff* *dolce* *f* *flut light*

Ob. *ff* *ff*

Cl. *ff* *f* *ma dolce*

B. Cl. *ff* *f* *ma dolce*

Cbsn. *ff* *f* *ma dolce*

Hn. *ff* *f* *ma dolce* *f* *brassy*

Tpt. *ff* *f* *ma dolce* *f* *brassy*

Tbn. *ff* *f* *ma dolce* *f* *brassy*

Perc. 1 [Crotales, bowed] *pp* *ff* *mute!*

Perc. 2 *f* *ff* [B.D.] *f*

Hp. *f* *ff* *mp dolce* *ff* *fff* *pass.*

Pno. *f* *ff* *mp dolce* *ff* *fff* *pass.*

* Red. *

(♩ = 50.625)

269 ♩ = 60, Extremely fragile

molto vib. noisy clear (milt. vib.) senza vib.

Vln. S. *mp dolce* *ff* *pp sub* *f* *ff* *pp* *precious, almost losing balance* *pp* *with great fragility*

Vln. I *f dolce* *mf* *ff*

Vln. II *f dolce* *mf* *ff*

Vla. *f dolce* *mf* *ff*

Vc. *f dolce* *mf* *ff*

Cb. *f* *ff*

273

Picc. 

Ob. 

Cl. 

B. Cl. 

Cbsn. 

Hn. 

Tpt. 

Tbn. 

Perc. 1 

Perc. 2 

Hp. 

Pno. 

Vln. S. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Annotations for Violin I and II:
 - Measure 273: *con sord.*
 - Measure 274: *ppp < p*
 - Measure 275: *ppp < p*
 - Measure 276: *ppp < pp extremely fragile*
 - Measure 277: *< p*
 - Measure 278: *ppp*

281 282 Bass Flute

Picc. *p* warm, molto espr. *mf* *ppp* *p* *f* *p* *ppp*

Ob.

Cl. *p* warm, molto espr. *mf* *ppp* *f* *p* *ppp*

B. Cl. *p* warm, molto espr. *mf* *ppp* *p* *f* *p* *ppp*

Cbsn. *ppp* warm molto espr. *mp* *ppp* *f* *p* *ppp*

Hn. *ppp* warm molto espr. *p* *ppp* quasi ricochet *mp* *pp* *ppp* *ppp* *mf*

Tpt. *p* warm, molto espr. *mf* *ppp*

Tbn. *ppp* warm molto espr. *p* *ppp* *ppp* *mf*

Perc. 1

Perc. 2 B.D. *p* warm, full

Hp. *bisbig.* F♯ A♯ *pp* *mf*

Pno. *3rd p* *mf* *2nd p* *3* *5th p*

282

Vln. S. *mf* *p* *ppp* *mp* *ppp* *mf* *pp* *f*

Vln. I. *p* warm, molto espr. *mf* *p* *mf* *p*

Vln. II. *p* warm, molto espr. *mf* *p* *mf* *p*

Vla. *p* warm, molto espr. *mf* *p* *mf* *p*

Vc. *p* warm, molto espr. *mf* *p* *mf* *p*

Cb. *arco* *p* warm, molto espr. *mf* *p* *mf* *p*

291 295

B. Fl. *mp*

Ob. *f p PPP*

Cl. *f p PPP*

B. Cl. *f p PPP*

Cbsn. *p dolce mf grotesque*

Hn. *mf*

Tpt. *mf p PPP*

Tbn.

Perc. 1 *p* [Crotales, struck l.v.] *p mf* [Sandpaper Blocks, circular motion]

Perc. 2

Hp. *mp* [F# A b] with C. Bsn. *f* with str. [B B# D D#]

Pno. *mp* with Cbs. with fl.

Vln. S. *f p sub f* 295 *intruding!* *arco*

Vln. I *mf p* *stop abruptly* *f*

Vln. II *mf p* *stop abruptly* *f*

Vla. *mf p* *stop abruptly* *f*

Vc. *mf p* *stop abruptly* *f*

Cb. *mp* *stop abruptly*

298 quasi ricochet

To Fl. $\text{♩} = 120$, Frantic, glitchy!

B. Fl. *fp* *ppp* *p* *mf*

Ob. *f* *p* *ppp*

Cl. *f* *p* *ppp* *p* *mf*

B. Cl. *p* *mf*

Cbsn. *p* *f*

Hn.

Tpt. (W) *mf* *ppp*

Tbn. *mf*

Perc. 1 *ff* *Sus. Cym., bowed* *ppp*

Perc. 2 *Bongos, hands* *ppp* *sotto voce*

Hp. Pedal Buzz, l.v. *mp*

Pno. *ff* *p* *ppp*

Vln. S. *mf* *ord. m.s.p.* *ord.* *p* *fp* *f* *p sub.* $\text{♩} = 120$, Frantic, glitchy!

Vln. I

Vln. II

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf* *p* *f*

303 2 + 3 304 Flute 4 + 5 2 + 2 + 3

B. Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Hn.

Tpt. (W)

Tbn.

Perc. 1 *p* quickly choke! *f*

Perc. 2 *mf* *f* slap *mf < f* Temple Blocks *mf < f* *mf < f* *mf < f*

Hp. *f* *E♭* *B♭* *G♭*

Pno. *f* *secco* *mp* *secco, dolce*

304

Vln. S. *f sempre*

Vln. I *senza sord.* *pp < f* *pp < f* *pp < f* *pp < f*

Vln. II *senza sord.* *pp < f* *pp < f* *pp < f* *pp < f*

Vla. *senza sord.* *pp < f* *pp < f* *pp < f* *pp < f*

Vc. *senza sord.* *pp < f* *pp < f* *pp < f* *pp < f*

Cb. *pizz.* *f* *IV* *mf*

308 2 + 2 + 3 4 + 3

Fl. *ppp* *mp* *f* *p* *pp* *f*

Ob. *f* *p* *pp* *f*

Cl. *ppp* *mp* *f* *p* *pp* *f*

B. Cl. *ppp* *mp* *f* *p* *pp* *f*

Cbsn. *ppp* *mp* *f* *p* *pp* *f*

Hn. *quasi ricochet* *mf* *pp*

Tpt. (W) *pp* *p* *mf* *p* *pp*

Tbn. *mf* *p* *pp*

Perc. 1 [Whip] *f* [B.D.] Lv. *mp*

Perc. 2 *mf* *< f* *mf* *< f* [Splash Cym.] *quasi choke!*

Hp. *stacc.* [F#] *b f*

Pno. *RH only* *ppp* *p* *pp* *loco* *f*

Vln. S. *like a skipping CD*

Vln. I *pp* *< f* *pp* *< f* *pp*

Vln. II *pp* *< f* *pp* *< f* *pp*

Vla. *pp* *< f* *pp* *< f* *pp*

Vc. *pp* *< f* *pp* *< f* *pp*

Cb. *mute strings with palm* *pp* *< f* *pp*

314

2 + 3
lip gliss.

Fl. *pp* *mp* *f*

Ob.

Cl.

B. Cl.

Cbsn. *pp dolce* *mp*

Hn. *p* *mf*

Tpt. (W)

Tbn. *p* *mf*

Perc. 1 [Mark Tree, smashed] *f* *Lx.*

Perc. 2 [Bongos] *ppp* *mf* *p* *f* *slap*

Hp. *p dolcissimo* [F# G# A#] with Vln. Solo

Pno. *loco* *8va...*

Vln. S. 314 *molto espressivo* *p sub* *f* *p dolcissimo* *molto vib!* *as if losing control* *ff*

Vln. I *f* *pp < f* *pp* *mp* *f* *pizz.* *8va...* *gliss.* *ppp* *mf* *(ord.)* *m.s.p.*

Vln. II *f* *pp < f* *pp* *mp* *f* *pizz.* *8va...* *gliss.* *ppp* *mf* *(ord.)* *m.s.p.*

Vla. *f* *pp < f* *pp* *mp* *f* *gliss.* *ppp* *mf* *(ord.)* *m.s.p.*

Vc. *f* *pp < f* *pp* *mp* *f* *gliss.* *ppp* *mf* *(ord.)* *m.s.p.*

Cb. *pp* *mp* *f*

Crotale, bowed.
Place on edge of snare drum, snare on.
Place crumpled aluminum foil on snare.
Allow other pitches to emerge.

quasi ring mod sound

322

Singing in a colliding universe (same tempo)

 $\text{♩} = \text{♩} (\text{♩} = 90)$

Fl. *f* *gliss.*

Ob. *f* *gliss.*

Cl. *f* *gliss.*

B. Cl.

Cbsn.

Hn. *mf* *f* *With Contrabassoon Reed*

Tpt. (W)

Tbn.

Perc. 1 *ff* *mute* *B.D.*

Perc. 2 *f*

Hp.

Pno. *mf*

A

322

Singing in a colliding universe (same tempo)

 $\text{♩} = \text{♩} (\text{♩} = 90)$

Vln. S. *f* *vib. norm.* *gliss.* *molto vib. (ord.)* *fp*

Vln. I *f* *loco* *skipping CD*

Vln. II *f* *loco* *skipping CD*

Vla. *f* *loco* *skipping CD*

Vc. *f* *loco* *skipping CD*

Cb. *f* *arco*

326 $\text{♩} = 120$ **328**

Fl. $\text{♩} = 120$

Ob.

Cl.

B. Cl.

Cbsn. *f stanky*
mf stanky

Hn. *p* *With mouthpiece* *f*

Tpt. (W) *p* *f*

Tbn. *p* *f*

Perc. 1

Perc. 2 *mf clear, but underneath Vln. S.*

Hp. *F/F#* *Pedal Buzz* *f*

Pno. *8^{va}* *8^{vb}*

328 $\text{♩} = 120$

Vln. S. *clear* *noisy! no tone m.s.p.* *clear ord., vib. norm.* *ff grinding* *f spiccatissimo se possibile* *IV III II I* *pizz.* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mute strings overpressure* *pizz.* *f*

338 2 + 3

Fl. *fp* *fp*

Ob. *fp* *ppp*

Cl. *fp* *fp*

B. Cl. *f*

Cbsn.

Hn. *mf*

Tpt. *mf*

Tbn. *fp*

Perc. 1

Perc. 2

Hp.

Pno. *p secco* *ff* *p sub.*

338 molto vib. (ord.) m.s.p. ord.

Vln. S. *fp* *f*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *p* *arco* *fp*

342

344

5 + 5 + 5 + 4 5 + 5 + 5 + 3

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

f

p sub.

f

p sub.

f

ff

staccatos very short

f

p sub.

f

p sub.

f

mf

f

Ab/A♭

Pedal Buzz, with Ob.

f

secco

G♭/G♯

Pedal Buzz

ff

ff

gliss.

ff

m.s.p.

molto vib.

ord.

fp

f

pizz. con sord.

secco

pizz.

secco

arco, mute strings overpressure

pp

Kick Drum

page 70

360 2 + 4

Fl. *f p ppp*

Ob. *f p ppp*

Cl. *f p ppp*

B. Cl.

Cbsn.

Hn.

Tpt. (W) *f p ppp*

Tbn.

Perc. 1 *f p sub. fp mf*

Perc. 2

Hp.

Pno. *f ppp*

* Ped.

Vln. S. *f pp fp ppp*

Vln. I *gliss. fpp*

Vln. II *gliss. fpp*

Vla. *gliss. fpp*

Vc. *fpp*

Cb. *IV*

→ m.s.p. → ord.

368 $\text{♩} = \text{♩} (\text{♩} = 90)$

Fl. *ppp lontano* *p* *ppp* *p* *ppp*

Ob.

Cl. *ppp lontano* *p* *ppp* *p* *ppp*

B. Cl. *ppp lontano* *fppp*

Cbsn.

Hn. *ppp lontano* *p*

Tpt. (C) *ppp lontano* *p* *ppp*

Tbn. (C) *ppp lontano* *fppp*

Perc. 1 *f*

Perc. 2

Hp.

Pno.

* 368 $\text{♩} = \text{♩} (\text{♩} = 90)$

Vln. S. ensemble starts skipping *p* *mf* *pp* *p* *f* *p sub.* *f*

ethereal, dreamlike

Vln. I *fppp*

Vln. II *fppp*

Vla. *fppp*

Vc. *fppp* arco

Cb. *fppp*

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382 **386**

$\text{♩} = 120$ $\text{♩} = 60$, tempo primo

Fl. *p* *ppp* *mf*

Ob.

Cl. *ppp* *f*

B. Cl. *f*

Cbsn.

Hn. *ppp* *mf*

Tpt. (C) *ppp* *f*

Tbn. (C) *fpfp* *f*

Perc. 1

Perc. 2

Hp.

Pno.

382 **386**

$\text{♩} = 120$ $\text{♩} = 60$, tempo primo

Dig in, like grinding cartilage

Vln. S. *gliss.* *pp* *mp* *f* *p sub* *ff* *f grinding*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *arco IV* *6* *ppp*

387

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt. (C)

Tbn. (C)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II III

p sub. molto espr.

fp

(ord.) \rightarrow m.s.p. ord.

p sub.

pp delicato

noisy

3

5

f

3

401

Fl. *poco mp* *pp* *mf* *p* *ppp* with vln. solo *ppp*

Ob. *poco mp* *pp* *mf* *p* *ppp*

Cl. *pp* *mf* *p* *ppp*

B. Cl. *slap tongue* *f* *pp* *mf* *p* *ppp*

Cbsn. *pp* *mf* *p* *ppp*

Hn. *pp* *mf* *ppp*

Tpt. *mf* *p* *ppp*

Tbn. *pp* *mf* *ppp*

Perc. 2 [Crotales] l.v. *mf*

Perc. 2 [B.D.] l.v. *P non arp.*

Hp. *mf* *f* *ppp*

Pno. *mf* *f* *ppp* alternating hands

Vln. S. *fp* *f molto espressivo!* *p sub.* *fp* *f* *p* with oboe *ppp*

Vln. I *arco* *pp* *mf* *p* *f* *ppp*

Vln. II *arco* *pp* *mf* *p* *f* *ppp*

Vla. *arco* *pp* *mf* *p* *f* *ppp*

Vc. *arco* *pp* *mf* *p* *f* *ppp*

Cb. *III* *arco* *pp* *mf* *p* *f* *ppp*

406

FL. *tr* *fp* *f* *p sub.* *pp*

Ob. *f* *pp* *mp* *pp*

Cl. *tr* *fp* *f* *p sub.* *pp*

B. Cl. *p* *pp*

Cbsn. *p* *pp*

Hn. *ppp* *f* *ppp* *f*

Tpt. *ppp* *molto* *f* *pp* *f*

Tbn. *pp* *f* *pp* *f*

Perc. 1 *Medium W.B.* *5 Temple Blocks* *Crotales* *lv.* *f* *mf*

Perc. 2 *f* *Bongos, hands* *pp sotto voce*

Hp. *f* *p* *f*

Pno. *f* *f* *p* *f*

406

Vln. S. *f* *p* *f subito!* *ord.* *m.s.p.* *p sub.*

Vln. I *fpp* *ord.* *f* *m.s.p.*

Vln. II *fpp* *tr* *ord.* *f* *m.s.p.*

Vla. *fpp* *tr* *ord.* *f* *m.s.p.*

Vc. *fpp* *tr* *ord.* *f* *m.s.p.*

Cb. *pizz.* *f*

415

Fl. *gliss.* *f p* 6 6 *ppp* *ppp sotto voce* *f sub.* 2 + 2 + 3

Ob. *f p* 9 *ppp* *ppp sotto voce*

Cl. *f p* 5 5 *ppp* *ppp sotto voce*

B. Cl. *gliss.* *f p* *ppp* *ppp sotto voce* *mf*

Cbsn. *mf*

Hn. *ppp* *mp pp sub* *f*

Tpt. (W) *ppp* *mp pp sub* *f*

Tbn. *gliss.* *f* *ppp* *mp pp sub* *f*

Perc. 1 *ff* *Crotales* *lv.* *Whip* *ff*

Perc. 2 *slap* *lv.* *Sizzle Cymbal*

Hp. *F# A# B# D#* *p* *f*

Pno. *mf* *mp*

Vln. S. *lots of bow let ring II* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *fp* *f*

Vln. I *ord.* *pp* *ord.*

Vln. II *ord.* *pp* *ord.*

Vla. *ord.* *pp* *ord.*

Vc. *ord.* *pp* *ord.*

Cb. *pp* *mf* *f*

4/9 flz. 4 + 4 + 4 + 5

Fl. *ppp* *f p ppp* *f p ppp*

Ob. *ppp* *f p ppp* *ppp f p pp f*

Cl. *ppp* *f p ppp* *f p ppp f*

B. Cl. *ppp* *f p ppp*

Cbsn.

Hn. *ppp* *mf p ppp* *pp*

Tpt. *ppp* *f p pp* *f p ppp*

Tbn. *ppp* *mf 3 3 ppp 3* *pp*

Perc. 1

Perc. 2

Hp. *f* non arp.

Pno. *f p ppp*

Vln. S. *fp* *f* *p sub* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

423 4 + 4 + 5 3 + 4 + 4 5 + 5

Fl. *f* *ppp* *mf* *f* *p* *ppp*

Ob. *ppp* *mf* *f* *p* *ppp*

Cl. *f* *p* *ppp*

B. Cl. *ppp* *warm* *mf* *p* *f*

Cbsn. *ppp* *warm* *mf*

Hn. *mp* *f* *ppp* *warm* *mf* *pp* *mf*

Tpt. *ppp* *warm* *mf* *pp* *mf* *ppp* *mf* *f* *p*

Tbn. *mp* *f* *ppp* *warm* *mf* *pp* *mf*

Perc. 1 [Whip] *f*

Perc. 2

Hp. *mf* *f* *F: G#* *C#*

Pno. *f* *p* *ppp*

Vln. S. *ord.* *m.s.p.* *ord.* *IV* *III (hum. will on III only)* *tr* *fp* *f* *p sub.*

Vln. I *p* *ppp* *f* *pizz.*

Vln. II *p* *ppp* *f* *pizz.*

Vla. *p* *ppp* *f* *pizz.*

Vc. *p* *mp* *f* *pizz.*

Cb. *arco* *mp* *f*

429 4 + 5

430

4 + 4 + 4 + 5

Fl. *stop as though interrupted*

Ob. *f* 4:5 *pp*

Cl. *ppp*

B. Cl. *f* 6:5 *pp*

Cbsn. *mp*

Hn. *mf* *ppp*

Tpt. *ppp* 4:5 *mf*

Tbn. *mf* 3 *p* 3 *ppp*

Perc. 1 Sandpaper blocks, circular motion *ppp* *f* Splash Cym. choke!!

Perc. 2 B.D. *mf* Ribbon Crasher *mf* Med WB *f* Bongos, sticks *p*

Hp. *Pedal buzz, mute quickly!* *G/G#* *Gb*

Pno. *f* 5 *ppp*

430

Vln. S. *f* *p* *f* triumphantly *ord.* *m.s.p.* *ord.* *III* *II* *VI*

Vln. I *arco* *ppp* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f*

Vln. II *arco* *ppp* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f*

Vla. *arco* *ppp* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f*

Vc. *arco* *ppp* *f* *pizz.* *arco ord.* *p* *f* *p* *f*

Cb. *mf* *pizz.* *f* *mute strings*

432 4 + 5 4 + 4 + 5 4 + 3 + 4 + 5

Fl. *pp* *f* *fp* *f* *p*

Ob. *pp* *f* *fp* *f* *f*

Cl. *pp* *f* *fp* *f* *f*

B. Cl. *f* *fp* *f* *ff*

Cbsn. *f* *ff*

Hr. *ppp* *f* *ppp* *mf*

Tpt. *ppp* *f* *ppp* *mf* *f*

Tbn. *ppp* *f* *mf* *f*

Perc. 1 *ppp* *choke!* *B.D.* *mf secco* *[Sus. Cym., rolled]* *choke!*

Perc. 2 *f sempre* *Snare Drum* *W.B.* *Rib. C.* *Bongos, sticks* *W.B.* *Kick Drum* *Snare Drum on rim* *ff* *mf*

Hp. *B.*

Pno. *Red.* *** *ff*

Vln. S. *f* *p* *f* *p* *f* *ff sempre!*

Vln. I *p* *f* *m.s.p.* *ord.* *f* *mp* *f*

Vln. II *p* *f* *m.s.p.* *ord.* *f* *mp* *f*

Vla. *p* *f* *m.s.p.* *ord.* *p* *mp* *f*

Vc. *m.s.p.* *ord.* *p* *f*

Cb. *mute strings* *fp* *fp* *f* *p* *arco* *mp* *f*

♩ = 120, Skipping CD

446

♩ = 60, Self-actualized, reborn

Fl. *f* Two contrasting multiphonics — *p* — 3 — *ff* *pp sub.* *ppp*

Ob. *f* — *p* — 3 — *ff* *pp sub.* *ppp* 3

Cl. *f* — *p* — 3 — *ff* *pp sub.* *ppp*

B. Cl. — *p* — 3 — *ff* *pp sub.* *ppp*

Cbsn. — *p* — 3 — *ff* *pp sub.* *ppp*

Hn. *ff*

Tpt. — *p* — 3 — *ff*

Tbn. — *p* — 3 — *ff*

Perc. [Brake drum] *ff* metallic, anvil-like [Wine Bottle, smashed] throw into cardboard box *ff* Sandpaper Blocks, circular motion *mp* — *f*

Perc. 2 *ff* [Temp. Blks.] [WB] *f* *mf*

Hp. — *p* l.v.

Pno. — *pp sub.*

446

♩ = 120, Skipping CD

♩ = 60, Self-actualized, reborn

Vln. S. — *ppp* II, ord.

Vln. I *f* — *pp* — 3 — *ff* *pp sub.* fights back up *ppp*

Vln. II *f* — *pp* — 3 — *ff* *pp sub.* *ppp*

Vla. *f* — *pp* — 3 — *ff* *pp sub.* *ppp*

Vc. *f* — *pp* — 3 — *ff* *pp sub.* *ppp*

Cb. *f* — *pp* — 3 — *ff* *pp sub.* pizz., III, l.v. *mp*

448

With great agility,
♩ = 108 or as fast as possible

2 + 2 + 3
4 + 4 + 3
5 + 4 + 3 + 3

3 + 2

Bass Flute
[breath sound]

remove reed
blow into mouthpiece
breath sound

sweep upward to allow higher
frequencies of noise to emerge

gliss.

trill only on IV

small accent

pp

mf

ff spiccatissimo

fp

f

ff poss.

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.